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# *The* ART NEWS

ESTABLISHED 1902



PORTRAIT OF MADAME MANZERAY

LARGILLIERE

*On view in the exhibition of French paintings of the XVIIIth century at the galleries of Wildenstein & Company, New York.*

NOVEMBER 23, 1935

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PORTRAIT OF ELEANOR CLOSE HUTTON STURGUS GAUTIER RAND  
By HOWARD CHANDLER CHRISTY

## EXHIBITIONS

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**Nov. 18th to 30th** Portraits by Howard Chandler Christy.

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# The ART NEWS

Established 1902

E. K. Frankel, President

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NO. 8 WEEKLY

## Wildenstein Has Excellent Show Of French Art

Trends of XVIIIth Century Revealed in an Exhibition Which Is a Valuable Prelude To Metropolitan Display

By MARY MORSELL

There were three strongly contrasting trends in the art of XVIIIth century France. Its greatest artists, Claude and Poussin, found in Italy a new vision and a serenity which became interwoven with the very fabric of their painting. Largillière and Rigaud, who came later, were deeply in sympathy with the traditions of the Court. Their art reflected as in a mirror the austere and unruffled magnificence of the great. They were the natural sponsors of the "grand manner" lending all their brilliance of brushwork and draughtsmanship to portraits that have an unquestioning assurance of rank and power. The Le Nains, on the other hand, and a few other painters of genre had a vivid feeling for the life of the lower classes in an era when rustic simplicities had not yet become fashionable. All these trends are revealed in the selection of XVIIIth century paintings now on view at Wildenstein's which thus makes an interesting complement to the superb display of XVIIIth century paintings and sculpture at the Metropolitan Museum. Although making no pretensions as to size or comprehensiveness, the choice of works gives a clear indication of the temper of the century and of its influence upon the era that followed.

Poussin, the greatest artist of the period, is finely represented by his "Ulysses and Achilles." Though clear reds and blues give a certain sharply marked emphasis to the color harmony, it is the impersonal dignity and nobility of vision that build up the stately structure of the artist's world. Here the myth merely provides a theme which, within a framework of formal beauty, suggests through the volumes and the play of light the crystal purity and spaciousness that Poussin worshipped. The massing of the figures, the rhythmic assurance of line and the treatment of the landscape background are all eloquent of his rare contributions to an epoch that was enthralled by magnificence.

Claude is also represented by a single canvas. He who could barely write his name read more truly than any other man of his time in the book of nature. The landscape in the Wildenstein exhibition interprets with the utmost directness and simplicity the poetic realities of a scene of every-day loveliness. Here we do not need to fathom the psychological trends of an alien century, but stand on the threshold of the modern world. The little figures are entirely subordinate to the greater harmonies of trees, sky and earth. The depth and quiet richness of the greens, the quality of the light have an intimate, yet reverent quality.

Rigaud's "Portrait of the Marechal de Villars," which we reproduce in this issue, is an unforgettable expression of the strongly contrasting trends in art

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"VIRGIN AND CHILD SEATED IN A LANDSCAPE"

By AELBERT BOUTS

Loaned by A. S. Drey to the exhibition of French and Flemish Primitives now on view at the Toledo Museum of Art.

## Art Patrons Attend Annual Drawing at Grand Central

For the thirteenth year, the drawing of works of art contributed by artist members and won by lay members of the Grand Central Galleries took place during a reception at the Vanderbilt Avenue branch of the galleries on November 15.

Since last June the paintings and sculpture have been on exhibition at the galleries in order to allow the lay members to make thirty choices, arranging them in the order of preference.

Robert E. McConnell, broker and president of Mayflower Associates, the first name drawn, selected a portrait of himself to be painted by Howard

Chandler Christy, in lieu of any of the works on view. "Through the Woods" by John E. Costigan, was the second selection made by Mrs. Henry Lang of Montclair, N. J., while Wilfred Kurth of this city, the third name drawn, decided to have a portrait executed by Helen Holt Hawley. "Narcissus" by Adele Herter was taken by Marshall Field, the twelfth selected; William T. Dewart, eighteenth name, took "Cornish Farms" by W. Elmer Schofield.

"Late Winter Afternoon" by Carl Wuermer went to George Blumenthal; Paul D. Cravath chose "Winter Mantle" by Hobart Nichols and Thomas M. Deveau selected three watercolors

by Nellie Littlehale Murphy. Other selections were as follows: Templeton Crocker of San Francisco, "Fisher-man's Port on the Adriatic" by G. Elmer Browne; Mark Eisner of New York, "Washington's Birthday" and "Christmas Eve" by Guy Wiggins; Mrs. Robert R. Baker of Chicago, bronzes by Beatrice Fenton, "Bird Bath" and "One Arm Put Up"; William A. Goodman of Chicago, "Virginia" by Charles Hawthorne; John A. Carver of this city, portrait to be painted by Kyohei Inukai; William S. Farish of New York, "Violets of Yesterday" by Hovsep Pushman; Henry Ittleson, Jr., of New York, portrait head to be executed by Boris Blai; Mrs. Peter Arrington of Warrenton, N. C., "Land Beyond the Law" by F. Tenney Johnson.

(Continued on page 4)

## Toledo Museum Has Loan Show Of Primitive Art

Many Collectors and Museums Lend Paintings to Exhibition Of French and Flemish Art Dating from Early Period

TOLEDO.—The loan exhibition of French and Flemish primitives, which is now on view at the Art Museum, is of exceptionally high quality and represents with a more than usual completeness the XVth and early XVIth century periods of these countries. Museums, dealers and collectors both here and abroad have co-operated to make the show a success, and many of the paintings on view have never been displayed publicly before. In an interesting foreword to the catalog, the natural affinities between the early French and Flemish painters is stressed. "The Dukes of Burgundy were the nominal overlords of Flanders during much of this period and many of the great painters worked for them either officially or on special order," the introduction notes. "The Clouets and Corneille de Lyon were born in Flanders, but later developed their own forms of art. The School of Avignon was influenced by its Italian contacts, but even Provence eventually assimilated the foreign note. . . ."

"The Guilds of which all but the court painters were members undoubtedly exerted a definite influence on their works as they were traditionally antagonistic to skimping or short cuts in art and exerted a powerful control over their membership. There were numerous artists of both countries whose names are still unknown and who have been assigned titles, the Master of This or the Master of That, generally because of one work that cannot be definitely placed and of others that show marked resemblances. These attributions are purely arbitrary and much blood has been spilled by the critics in attempts to classify them. There is even a shadow line between much of the French and Flemish Schools in the early period, so that there is small incongruity in combining them in one exhibition."

The oldest paintings in the exhibition are the work of artists whose names are uncertain or unknown. In their flat technique and use of gold these primitives show very plainly their relationship to the illuminated manuscripts of the period. Yet the two School of Avignon works of about 1400 display marked contrasts in feeling and interpretation. In the "Virgin, Child and Angels" the emphases are decorative and lyrical. Within the carved gold frame the outspread wings of the musical angels, the rhythms of the draperies and the pattern and tones of textiles all unite to create a mood that has the joy of certain Italian works of kindred subject. In the triptych of this same school and period, the feeling is intense and tragic as befits the central theme of Christ Crucified with St. John, and the three Marys mourning at the foot of the cross. Only in the kneeling figure of the bishop to the right garbed in gold

## Interesting Show Of Peruvian Art Is Being Planned

An exhibition of ancient Peruvian art and its application to modern design will open on December 4, in the Fuller Building, Madison Avenue at 57th Street, under the honorary chairmanship of the Peruvian Ambassador to Washington, H. E. Don Manuel de Freyre y Santander.

Outstanding examples of Peruvian pottery, textiles and ornaments from private collections and museums are being selected for the presentation of the ancient arts of Peru. The most distinguished item of this exhibit will undoubtedly be the famous "Paracas" embroidered cloth, known as the rarest piece of archeological textile in the world. This will be brought to New York from the Trocadero Museum of Paris.

The modern feature of the Exhibition will be the work of the two Peruvian artists, Elena and Victoria Izcue. They have perfected a process whereby the ancient Inca methods of preparing and applying vegetable and mineral colors are used in decorating silks, linens, cottons and wools. Using original Inca designs, they have developed fresh and novel Indian patterns which they have transferred successfully to textiles of all kinds, handkerchiefs, draperies, scarves representative examples of which will be shown in the modern section of the Exhibition.

The exhibition will open with a reception on the evening of December 4 and continue on view to the public through December 18. The exhibition is being sponsored by a group of distinguished American men and women, including Miss Ann Morgan as chairman, Mr. and Mrs. Philip Ainsworth Means, Mr. and Mrs. M. D. C. Crawford, Mr. Herman Elsberg, Mr. and Mrs. Robert Woods Bliss, Miss Malvina Hoffman, Mrs. W. K. Vanderbilt, Mme. Helena Rubenstein, Mr. Edward L. Mayer, Mrs. Hortense Odum and Miss Dorothy Shaver.

## Persian Miniatures In November Show At Albright Gallery

BUFFALO.—Persian and Indo-Persian miniatures and textiles, chiefly from the XVth and XVIth centuries, comprise the special exhibition of the month at the Albright Art Gallery in Buffalo, on view until November 30.

The miniatures are a loan from Mr. H. Khan Monif of the Persian Antique Gallery in New York City and come, for the most part, from a collection formerly belonging to Prince Ferouze of Persia which Mr. Monif brought recently to this country. The textiles are being exhibited through the courtesy of Mr. H. A. Elsberg and Mr. Jacob Hirsch of New York City and a number of local collectors.

Several bound books, chiefly Shah-Namahs complete with their illuminated miniatures are being shown at the same time to make clear the origin and use of the 120 pages which make up the major part of the show. Mr. Monif has also lent for the exhibition two enameled doors taken from a Persian palace of the XVIIth century which show, in their storied detail of animals and humans disporting themselves in oriental "gardens of delight," a decorative treatment similar to the book pages.

Other exhibitions for the month include a "Fall Show" of recent drawings, paintings and sculpture by members of the Patteran group of Buffalo artists. In Gallery XII there is a representative group of paintings and drawings from the "Picture Loan Library," by Buffalo and Western New York artists. These are available for rental to the public at a fee of fifty cents a month to Gallery members, one dollar to others.



"MADONNA AND CHILD"

By PETRUS CHRISTUS



"VIRGIN AND CHILD"

By MABUSE

Two works included in the exhibition of French and Flemish Primitives at the Toledo Museum of Art. The Mabuse has been loaned by the trustees of the Johnson collection in Philadelphia, the Petrus Christus by M. Knoedler & Company of New York.

## Toledo Museum Holds Exhibition Of Primitive Art

(Continued from page 3)

brocade is there a touch of magnificence. A small reliquary with figures of saints, likewise of the School of Avignon, and the "Praying Maria" of the Southern French School are also austere in treatment and conception.

The School of Amiens is represented by two large panels, "The Descent of the Holy Ghost" and "Madonna and Child." In this latter work there is an almost sculptural crispness in the sharp drapery folds, while the Gothic chapel in which the Virgin stands is painted with minute attention to architectural details. This same spirit dictates the meticulous rendering of the bold ogival brocade in the Virgin's gown. The "Christ Before Pilate" by a French master of about 1410 is strongly Gothic in its elongation of the figures and treatment of drapery, but touches of decorative detail appear.

Turning to the early examples of the Flemish school, two works by Aelbert Bouts stand out because of both their

quality and their intense religious feeling. In the "Virgin and Child Seated in a Landscape" the pointed Flemish face, as monumental in its way as some of the Madonnas of Italian art of an earlier period, is silhouetted austere against a landscape of quiet tenderness.

The Child, though modeled with a certain primitive stiffness, grasps the mother's beads in a gesture of playfulness. The subordination of all play of textile pattern to concentration upon crisply accentuated drapery rhythms and the *mille fleurs* character of the flowers in the foreground are other details that give a strong Gothic flavor to the composition.

The familiar "St. Christopher" from the Johnson collection in Philadelphia represents another phase of Bouts' art. Typically Flemish is the painting of rock forms with their suggestions of the Chinese landscape tradition. The animation of the child's figure and its floating draperies contrasts strongly with the plodding progress of the saint, anxiously feeling his way through the almost stylized eddies of the water.

A charming triptych by the Master of St. Magdalen, which is also of the early Flemish school, casts a radiance about the head of the Virgin in the center, while the figure of St. Catherine on the left wing opposes its naïveté to the more realistic portraiture expended upon the two figures at the left.

Dramatization through light and shadow marks the only painting by Ambrosius Benson in the exhibition, a "Nativity" from the McCormick collection in Chicago. A brooding reverence

and a hushed devotional quality unify the entire painting, carrying the eye down from the devout faces of the three angels in the upper register to the figures of Mary and Joseph in the foreground, kneeling on either side of the infant, whose tiny form is sharply defined by the light.

Two excellent works by Petrus Christus are included in the exhibition, the "Madonna and Child" and "St. Jerome in his Study." The first of these is distinguished, despite the attenuated form of the Child, by a delicate reverence and imagination, that needs no recourse to elaboration for its effects.

The serene and tender figure of the Virgin, the poetic vistas of landscape through the archways and the charming angel flying downward with the Madonna's crown, all have an unstudied loveliness. The "St. Jerome" is more marked by the characteristic minute detail so typical of the Flemish school. The books, bottles and instruments which figure in the composition are drawn and painted with the utmost love of their line and textures.

Another tendency of Flemish art, an occasional love of gruesome realism, appears in many of the religious paintings. Two versions of the beheading of

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St. John the Baptist in the show, provide some interesting contrasts in this respect. One by Lucas van Leyden is unusually gay in color despite its somber subject and contains some exquisite bits of painting, especially in the background with a castle and landscape vista. The Barent van Orley gives a dramatic and genre flavor to the subject through the vigorous movement of the many figures in the foreground and the vista of the room at the right where the banquet guests still sit around the table and Salome still dances. The decapitated head and the ferocity of the executioner also lend a note of gruesomeness to "The Martyrdom of Five Saints" although the nobility of the kneeling figures imparts a dominant idealism to the composition.

The "Pieta" by Gerard David, though marked by this same realism in the painting of the tragic figure of Christ, is infused with a tenderness and a love of beauty that serves both to heighten and to mitigate the poignancy of emotion. In the exquisite landscape, in the beautiful heads of St. John and the Virgin, and in the flowers in the foreground, this master reveals a spiritual awareness that the cruel majesty of death is a part of nature and linked with the sorrow of mourners.

The exhibition boasts four superb Memlings, "Madonna and Child"; "Half Length Figure of the Virgin"; and the "St. Stephen" and "St. Christopher," from the E. W. Edwards collection of Cincinnati. These latter panels are in an exceptionally fine state of preservation, beautiful in color and remarkable in detail. The figure of St. Stephen depicted as a handsome young man in a simple, yet rich dalmatic is especially lovely. From the Gothic flower sprays in the foreground the eye is carried backward along winding paths to castles which crown their summit. In the "Half Length Figure of the Virgin" from the Johnson collection, the mood is deeply spiritual and, strange to say, there are faint suggestions of El Greco in the head and in the hushed gravity of the entire conception. The "Madonna and Child" from Cleveland, though clinging to the favorite type, is much more complex in design with draperies that suggest rounder rhythms, despite the characteristic tapering of hands and limbs.

"Abraham and Melchisedech" and "St. Jerome and Canon Busleyden" represent the authenticated works of Simon Marmion in the display. The superb portraiture of this latter work, with its sharp, realistic observation of ascetic middle aged types; the expressiveness of the hands and the landscape vista, all combine to make this an outstanding work. The "Abraham and Melchisedech" displays far greater



PORTRAIT OF MARECHAL BONIVET By CORNEILLE DE LYON

Two of the interesting portraits included in the exhibition of French and Flemish Primitives at the Toledo Museum of Art. The work attributed to Marmion has been loaned by the Cincinnati Art Museum, the Corneille de Lyon comes from Wildenstein & Company of New York.



PHILIP THE HARDY Attributed to SIMON MARMION

emphasis on the story and its architectural background, against which the figures are thrown sharply into relief. The two striking portraits of the Dukes of Burgundy, Philip the Hardy and Charles the Bold, loaned by the Cincinnati Art Museum, are attributed to Marmion. Painted in the same manner used by Clouet and Holbein, they seem to be of later date than the religious pictures.

Joachim Patinir's little masterpieces of early landscape painting are among the most significant works in the exhibition. Two have come from across the Atlantic—the "St. John Preaching in the Desert" and the "Judgment of Paris." In this latter work the subject itself is of very minor interest to the artist, who has given all his feeling and all his attention to the mystic blue-green background of rivers, crags and

castles fading away into the horizon until their forms become like the clouds that float above. Less preoccupied with the poetry of distance, the "St. John Preaching in the Desert" reveals in the exquisite color and draughtsmanship of the trees in the foreground another phase of Patinir's love of nature. "The Assumption" from the Johnson collection in Philadelphia is a splendid example of a religious subject in which the story holds the eye in the foreground and upper register, but is heightened and intensified by the calm vistas of rivers and hills which play their earthly part with exquisite submission in a drama of the supernatural. "The Crucifixion," another example of Patinir's religious painting, is also an arresting work. A style that is related to Patinir in its love of rock forms and close observation of nature is found in "The Dream of Pope Sergius I" by Jan de Cock.

There are three works by Mabuse—two paintings depicting the Virgin and

Child and the "Portrait of Canon Jean de Carondelet" from the collection of Mr. and Mrs. William E. Lewis of Toledo. In his paintings of the Madonna, the naturalism and richness of the later period have replaced the devotional intensity of the earlier Flemish masters. The painting loaned by Wildenstein is tender in mood despite its Italianate influences, while in the work from the Johnson collection there is a strong sculptural emphasis and a sharpening of all linear rhythms, especially marked in the treatment of the draperies. This turning to magnificent detail in religious themes is even more strikingly

seen in the "Adoration" by Joos van Cleef, which in its costumes, naturalistic treatment of the figures and use of architectural background sparkles with the richness and worldly joy of the early Renaissance.

The spirit of this period which was naturally drawn to portraiture is felt in the Mabuse portrait of Canon Jean de Carondelet. Here the artist obviously delights in the penetration of character, in painting the rich gleam of the fur collars as a foil for the face, and in giving the hands firmness and

(Continued on page 12)

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## French Paintings Of XVIIth Century At Wildenstein's

(Continued from page 3)

which developed later in the century. The light falls in magnificent gleams over the superbly painted armor, which through its steely sheen heightens the blue of the velvet robe. The artist depicts a warrior who could never admit the possibility of defeat, who is panoplied with the glory of rank and power. At the left there is a small battle scene, sketchy, vivacious and brilliantly drawn. It is a mere vignette of the tempestuous world which the Marechal appears to dominate by the mere force of his presence and will.

The finest of the three Largillières is the little "Portrait of Marquise de Dreux-Breze" which seems in its color harmony and delight in sheer femininity to forecast the art of Boucher in his more delicate moments. The richness of the costume, the elaboration of detail, are tempered by a subtle gaiety, bringing silver and pink and blue into chiming accord. Flattery of the subject disappears in a spontaneous pleasure in the improvisations she inspires.

If Claude and Poussin drank deeply from the well-springs of Italian inspiration, many of the other artists who made the same pilgrimage were content with the sweetness of color and rhythmic melodies favored in Rome during the XVIIth century. "The Visitation" by Philippe de Champaigne and the "Christ and the Woman of Samaria" in the present exhibition are works which strongly reflect these influences in the treatment of religious themes. The portrait of Champaigne, however, had a soberly realistic observation that was entirely his own. This is well illustrated by the "Portrait of a Man," which in its austere blacks and quiet sensitivity of style contrasts strikingly with the opulence of costume and the dramatic pose that were the ruling fashion of the century. No gesture mars the expressive modeling of the hands; no curb on psychological truth dims the sterling honesty of vision.

If Sebastien Bourdon's "Portrait of a Man" has something of Italy in the sharp shafts of light which fall across the face it, too, concentrates upon character interpretation. Though less searching than in the Philippe de Champaigne there is a certain swift elo-



"LE MARECHAL DE VILLARS"

By RIGAUD

Included in the exhibition of French paintings of the XVIIth century now on view at the Wildenstein Galleries.

quence of brushwork that evokes a strongly defined type.

By Louis Le Nain there are three canvases, the finest being the "Interior of a Barn." Any studied exploitation of the picturesqueness of genre is avoided here. The design is simple and restful, and in the face of the standing girl there is a sudden flash of animated brushwork. The main protagonists in the "Don Quixote and Sancho" appear a trifle lacking in the verve needed for adventure. The figures in the background are, however, spirited and amusing. A more sophisticated approach to his material appears in the "Poultry Merchant" by Jean Michelin. Here the solidly modeled figure of the woman in patched skirt displays the casual brilliance of draughtsmanship which often gives such individuality to the period. That the influence of popular Italian painters extended even to genre is revealed by the "Dispute at Cards" by Sebastien Bourdon in which the drama of dark tones and flashes of light are effectively capitalized.

Opulence was characteristic of the

century and in several works by Mignard and Largillière every resource of the painter's art is used to enhance the charms of the sitter. There was nothing fragile about this world. The bodies of the women echoed in their full curves the bravura of draperies. This trend rises to almost baroque heights in Mignard's "Portrait of a Lady" in which the languorous pose of the reclining figure and the details of the costume repeat the exotic rhythms of the heavy crimson curtains. A certain frankly voluptuous delight dominates the resplendent detail and draws it into capricious unity. To a somewhat lesser degree, this same treatment appears in the "Woman and Child" by Largillière, where the brocades, satins and laces envelop the mother in such magnificence that any real playfulness would not only be inappropriate, but impossible. There is, however, no false sweetness in paintings such as this, no evocations of a maternal tenderness which did not exist. They express a concept of grandeur that was the keynote of the reign of Louis XIV and his court.

## CARNEGIE TO GIVE A POPULAR PRIZE

PITTSBURGH.—Announcement has been made by Carnegie Institute that the Fine Arts Committee is offering, in connection with the 1935 International Exhibition, a prize of \$200, to be known as the Popular Prize. The award of this prize will be determined by the vote of visitors to the exhibition during the two weeks, November 17 to December 1, inclusive. Each visitor during that period is given a ballot, and the award will be made to the artist whose painting receives the greatest number of votes. All the paintings in the exhibition are eligible for this prize, with the exception of three by artists who have died during the past year. They are "Mrs. Hassam's Garden at East Hampton" by Childe Hassam, and "The Pig Market" and "The Painter's Garden at Wannsee" by Max Liebermann.

The purpose of the prize is to stimulate interest in the exhibition, to encourage visitors to study the paintings and to express their opinions after their own standards of criticism. The winner of the prize will be announced on December 2.

"Elvira and Tiberio" by Hipolito Hidalgo de Caviedes of Madrid, which was awarded the first prize in the Carnegie International, has been purchased by the Fine Arts Society of San Diego for its permanent collection.

## Princeton Receives An Important Gift Of Veronese Art

PRINCETON. — Fifty Renaissance paintings, the majority of them of the school of Verona, have been presented to Princeton University's Museum of Historic Art by Henry W. Cannon, Jr., of the class of 1910. The most important collection of Veronese paintings in this country, they are surpassed only by the group in the National Gallery, the Kaiser Friedrich Museum and the collection in Verona itself.

Collected by the late Mr. Cannon, Sr., they have been presented by his son, a New York artist, as a memorial to his father. Until their presentation to Princeton they were hung in the Villa Doccia in Italy, where the collection was formed under the guidance of Dr. John P. Richter of Switzerland.

In addition to more than thirty paintings of the Veronese school, the group includes pictures by the masters of Venice, Padua, Rome, Florence and Flanders. An early "Holy Family" by Paolo Veronese, an altarpiece by Liberale Da Verona, a Mantegna "Madonna" and paintings by Parentino and Domenico del Riccio are among the outstanding pieces in the collection.

## Albany Institute Gets Gift of a Painting From Andre Show

ALBANY.—The Albany Institute of History and Art is the recipient of a gift of Albert André's "Wild Poppies," presented by Durand-Ruel Galleries. Through the courtesy of these galleries a group of André's paintings has been on view at the Institute during the current month. The twelve canvases which comprise the exhibition are happily selected to give in brief a review of the artist's career.

Earliest of the paintings is "Mater-nity," 1893. At the time André painted this panel of tapestry-like conception, he was only twenty-four years of age and but three years before had left his birthplace, Lyons, for the studios of Paris. Although deeply influenced by Renoir, André was uninterested in Impressionism as a technique. Instead he painted as directly and truthfully as possible the objects and scenes which gave him joy—a dish of fruit, a vase of flowers, an orchard, ships at anchor. Among his more flamboyant contemporaries who have launched whole schools of painting, his work charms by its happy serenity.

We may trace André's unruffled progress in the Albany exhibit. Impressionism in his early canvases takes the form of dabs of color in thick impasto and a summary treatment of non-essentials. In the 1893 painting called "Mater-nity" no attempt is made to give features to the quiet women who are fruitful as the trees in the sunlit pattern of his canvas. The same pantheism is felt in the landscape of 1910 in which two women bathe in a stream while a third, a reclining Venus, sleeps in the foreground. His development towards absolute solidity of form may be seen in the contrast between two flower arrangements in the same gray jug, "The Wild Poppies" and "Yellow-Backed Books" of 1899 and "Gladioli." From this same year is another still life, a bowl of pears and grapes and a goblet of water, so firmly painted, that it might, save for the modernity of the palette, have been done by one of the Dutch Little Masters.

In two works of 1917, "The Old Harbor, Marseilles" and "Street at Marseilles," André paints creamy houses against the intense blue of southern seas and skies. In these as in the paintings of 1911 and later, color is laid on smoothly.

In "The Seine at Grenelle," 1920 and "Pond of Caronte, Martingues," 1925, he rings all the changes in a narrow color harmony. Morning mist and twilight shadow are the effects he seeks. In two canvases of 1931, "Flowers in a Vase and Fruits" and "Orchard, House in the Background," he continues to play with a limited range of color, but intensified to the clearest, brightest hues, charged with sunlight.

DOROTHY STANTON.

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GEORGE INNESS, N. A.: *Silvery Autumn*

JOHN SINGER SARGENT, N. A., R. A. *Madame Errázuriz* ('*The Lady in Black*'), painted in Paris in 1884. Madame Errázuriz was the Austrian wife of the Chilean Ambassador to Great Britain, celebrated for her wit and beauty.

GEORGE FULLER, N.A. *Maidenhod: Miss Bradley*, painted in 1881.

GEORGE INNESS, N.A. *Silvery Autumn*, dated 1886.

CHILDE HASSAM, N.A. *The Goldfish Window*, dated 1916, and *The Spanish Stairs, Rome*, dated 1897, the latter shown at the famous "Armory" exhibition in 1913 and both originally purchased from the artist. *Indian Summer*, *View of Florence from San Miniato*, and *Sea and Rocks*.

JOHN HENRY TWACHTMAN. *Niagara Falls as viewed from the Cave of the Winds*, *Yellowstone Park*, *The Azaleas*, *Snowbound*, *Harbor Scene: Gloucester, Mass.*; and several other examples.

Also examples by Theodore Robinson, J. Francis Murphy, N.A., Ernest Lawson, N.A., Ralph Albert Blakelock, N.A., and Maurice Prendergast.

CLAUDE MONET. *Femme à l'Ombrelle: Jardin de Monet, Argenteuil*. Originally purchased from the artist and portraying a lady, said to be the artist's first wife, in a characteristically colorful and luminous garden setting. *Antibes: Vue de la Cathédrale*, dated 1888. Both from Durand-Ruel, Paris.

PIERRE AUGUSTE RENOIR. *Jeune Fille à sa Toilette*, originally purchased from the artist. *La Jeune Mère*, painted in 1898 and originally purchased from the artist.

VINCENT VAN GOGH. *Printemps: Près d'Arles*, painted in Arles in 1888-9. From the collection of André Bongers, brother-in-law of the artist's brother, Amsterdam; bequeathed by Mrs. Vincent van Gogh, wife of the artist.

Also *Paysage du Jura* by Gustave Courbet, fine paintings by Henri Joseph Harpignies, Eugène Louis Boudin, Félix Ziem, and two pastels by Léon Augustin L'Hermitte: *Washing at the River's Edge* and *Country Lane*.

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**"THREE JUDGES"**By **ROUAULT**

*Loaned from the collection of Mr. and Mrs. Sam A. Lewisohn to the exhibition of the artist's paintings and lithographs now on view at the Smith College Museum of Art.*

### Smith College Holds A Loan Exhibition Of Rouault's Work

NORTHAMPTON.—An exhibition of paintings and lithographs by George Rouault opened at the Smith College Museum of Art on November 12 to continue through December 5. Recent years have seen many examples of Rouault's work included in various mixed exhibitions; the distinction of a one-man show has been accorded him more rarely. With the exception of a few notable New York shows, organized by Pierre Matisse, J. B. Neumann and by Joseph Brummer, exhibitions devoted entirely to Rouault have taken place in European centers,—London, Munich, Paris, Berlin, Zurich. The reason is not hard to find. In its baffling mixture of religious fervor and cruelty, in its almost overpowering strength and austerity, the work of Rouault is difficult of analysis. It repels rather than attracts on first contact. Yet it repays, perhaps in greater measure than with any living artist, those who approach it with unencumbered visual and mental faculties.

The Smith College exhibition is selective rather than comprehensive. Assembled from more than a dozen sources, it contains some of the finest paintings by Rouault to be found in the private and public collections of the country. Perhaps the most famous picture in the exhibition is the "Three Judges" from the collection of Mr. and Mrs. Sam A. Lewisohn, illustrated on this page. Scarcely less so are the "Mocking of Christ" loaned by Mr. Pierre Matisse and the "Crucifixion" from a private collection in New York.

Interesting as the earliest work in the exhibition is a delicate landscape drawing in pastel, dating from 1902 (exhibited in the Salon d'Automne of the following year) from the collection of Mr. George Leonard. To compare this more literal transcription of nature with the apocalyptic "Tragic Landscape" of 1930 from the Phillips Memorial Gallery, or the eerie loneliness of the "Christ in the Suburbs" (Pierre Matisse) is to realize the growth in Rouault's power during his thirty years of painting.

The lower-keyed palette and thinner impasto of Rouault's earlier years are to be found in the "Clown" (1904) from the George Gershwin collection, in the ghastly, chaotic "Babel" owned by Mr. Frank Crowninshield, and in the

"Cirque Forain: Maquillage" (1911) owned by Mr. J. B. Neumann. More violent in its drawing is the "Two Nudes" of the fauve period, from the collection of Dr. and Mrs. Harry Bakwin. From the same collection comes a clown, whose tones of sea-green and olive are buttressed by heavy outlines of black. Far more sinister is the peaked-capped "Clown" from the Pierre Matisse collection. All the evil force of a Cyclops is concentrated in the grim eye of this clown; one shrinks from the sharp, hypnotic glance.

The same concentration of malignant forces is seen in the vicious, menacing faces of the tormentors who surround the "Christ Being Mocked." The massing together of their profile heads, the dark ruddy tones used, accentuate the spiritual isolation of the Saviour. His frontal pose, and large-eyed, luminous countenance have all the hieratic solemnity of a Byzantine mosaic. Here we have none of the heroic theatricality of a Fragonard "Coresus," but a sincere and awe-provoking rendition of a religious subject. Its memory does not efface itself readily from the mind; rather does it linger with a haunting poignancy.

Likewise haunting in retrospect are the stark and desolate "Family" loaned by Mrs. Cornelius Sullivan, and the "Crucifixion," which shocks us into a fresh realization of the agony on the Cross. Religious emotion has rarely attained such powerful, profoundly moving expression. Color orchestration reaches the thunder of a symphony. Heavy leadings of black bind together the composition, every element of which has fused at white heat. In the "Crucifixion" as in "The Mocking" and "Doll's Head," the pigment is laid on so heavily that the surface texture takes on a sensuous richness. Emerald gleams through cobalt, and crimson through

tawny browns and flesh tones with the transparency of cloisonné enamel. The few square inches of red which from the corsage of the "Woman with Corsage" are breathtaking in their loveliness; no less satisfying are the sweeping brush-strokes and decorative charm of the whole.

A considerable number of lithographs supplement the paintings in the exhibition, and afford an even clearer realization of Rouault's superb draughtsmanship. In his vibrant line and dramatic punctuations of light and dark (no less than in his choice of subject-matter) one feels Rouault's affinity with Daumier. The jagged contours of Daumier have been smoothed off, however, and the violent agitation of line steadied down to a more solemn rhythm in such lithographs as "Démagogie; nous sont forts" and the acrobats and white horses of the circus. Several portraits are majestic in their simplicity of form; their psychological characterization has the keen penetration of a Goya.

A unique set of six colored lithographs, "La Petite Banlieue" from the Crowninshield collection, is of particular interest in that it is the only complete set colored by the hand of Rouault himself. Its theme of Christ in the suburbs recurs with the same frequency as do those of the clowns, the magistrates, the harlots.

Rouault has been quoted as saying "I do not feel as if I belong to this modern life on the streets where we are walking at this moment, my real life is back in the age of the cathedrals." And it is in the devout Piétas and grotesque chimeras of the Middle Ages—in the highly emotionalized, terrifying portal-figures at Autun and Vézelay, that one feels the same spirit as that embodied in the pictures now at Smith College.—E.H.P.

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## Clouet Portraits In Fine Exhibition At Musée Condé

CHANTILLY.—"The famous Château de Chantilly, beautifully situated in the Ile de France, not half an hour's journey from Paris, houses one of the richest art collections in France," according to an article by Alexander Watt which we reprint from a recent issue of the *Edinburgh Scotsman*. "It is at present the scene of a remarkable exhibition of Clouet portraits. This is the twelfth and most successful exhibition which has been held at the Musée Condé—as it is called (for it is now the property of the Institut de France)—since M. Henri Malo was nominated curator four years ago.

"It is M. Malo's intention to present the public with three exhibitions every year at the Château de Chantilly. Thus, in the past, he has given us to admire some of the old manuscripts, rare books, and drawings by French, Dutch, and Italian schools which are owned by the Museum. These exhibitions have never failed to interest, and will surely continue to draw considerable public attention, for, like the Clouet portraits now on view, many of the great treasures of this museum are unknown, and have never been exhibited. The Duc d'Aumale, the great connoisseur who formed this amazing collection, stipulated, in his bequest, that no work of art was ever to be loaned from the museum. The hundred Clouet drawings now being shown to the public for the first time present as great a historical as an artistic interest, inasmuch as they are the portraits of the leading members of the Royal houses of Bourbon and Navarre, and of the reigning family of Francis I. They belong, also, to a period when Scotland was closely allied with France, and there are one or two interesting portraits of Mary Queen of Scots, Madeleine of France, and other notable personages in our history.

"The unique collection of Clouet drawings owned by the Musée Condé, Chantilly, is world-famous, and certainly counts as one of its most prized possessions. They number 363. The greater part of this collection was formerly the property of Catherine de Médicis, who, like Francis I, greatly admired the then new mode of portraiture. Her collection was, for the most part, made up of portraits of members of the Court. She regularly commissioned drawings of her children, especially when she was traveling or absent from them. Anxious as to their progress and state of health, she would write to their governess:—

"Ne fauldré de faire paindre au vif par le painctre que vous avez par de là tous mes enfans, tant fils que filles, avec la roine d'Escosse, sans rien oblier de leurs visaiges; mais il suffist que ce soit au créon, pour avoir plus tost fait, et me les envoyez le plus tost vous pourrez."

"These portraits were executed; they may today be seen at the Château de Chantilly.

"But among her many children it was for her favorite son, the Duc d'Anjou, the future Henry III, that she had the greatest ambitions. She dreamt that he might one day wear the Crown of England. Thus it was that she commissioned François Clouet to draw two portraits in pencil of the young Prince, a head-and-shoulders portrait and a

full-length portrait, so as to have a complete and advantageous rendering of his physiognomy and whole person. She sent these two drawings to the French Ambassador in London, announcing that a large portrait in oils would be painted if they were approved of, and if Queen Elizabeth would consider the hand of the young Prince in marriage. But Queen Elizabeth did not express any enthusiasm for the two portraits, or rather their model; and the portrait in oils was never painted. A few years earlier Holbein proved to be more successful with the portrait he painted of Anne of Cleves for the approval of Henry VIII.

### DISPERSAL OF THE COLLECTION

"About the year of the death of François Clouet, circa 1572, Catherine de Médicis gathered together all the portraits to be found in the portfolios of the Court painters. She carefully examined each drawing, and herself inscribed on a great number of them the names of the persons portrayed. She made several mistakes, however, in connection with these, for she was not personally acquainted with all the subjects of the portraits. Nevertheless, it is easy enough to verify these errors, and it may be said that, on the whole, the Queen has furnished us with a most interesting iconographic account of the time. She was so enthusiastic over this collection of portraits that she 'plastered' the walls of her dwellings with them. They were even to be found hung up in the attics, and her cupboards were full of them. After her death, in one alone of her private houses, 341 of these drawings were found. Unfortunately, the collection was destined to be dispersed. A certain number were acquired by private collectors and the Berlin, Hermitage, and Albertina Museums. (The Uffizi Gallery, Florence; the National Library, in Paris, and the British Museum, in London, today possess a few.)

"Most of these portraits, however, were bought by Lord Carlisle, who took them to England in the early XVIIIth century. They remained in Castle Howard until 1890, when the Duc d'Aumale acquired the collection of 311 drawings for his Château de Chantilly.

### FAMILY OF FRANCIS I

"M. Malo has selected one hundred of these drawings from the 273 which are kept in portfolios in the underground gallery; which, together with the ninety on permanent view in the Galerie du Logis and the Galerie de Psyché, constitute the great collection of 363 portraits. These have been presented in a most interesting fashion in the large gallery of paintings: if they are viewed in a round of the room, anti-clockwise, it will be seen that a historical survey has been given to the lineage of the Royal family of Francis I.

"In some cases there are four, even

five, different portraits of a member of the family. This enables one to make an intimate study of the change in character of the subject and of the artist's technique. The most interesting of these portraits are two of Francis I, which faithfully portray his peculiar traits: narrowed eyes, salient cheek-bones, curved nose, and powerful neck; three of Eleonore d'Autriche—second wife of Francis I—drawn in 1530 (the year she became Queen of France), 1540, and 1547 (when already an aged lady); two of Henry II—second son of Francis I—drawn by Jean Clouet, in 1520 when a child, and in 1545 when a young man; one of Madeleine de Valois—first daughter of Francis I—who, it is declared, 'died of phthisis in the mists of Scotland after two months as Queen of that country'; five of Marguerite de Valois—second daughter of Francis I—who painted her face in a most extravagant manner, was named the French Minerva, adored the arts, and was lauded by Ronsard in his poetry. It is interesting in these five portraits of Marguerite de Valois—the first of which was drawn in 1527—to remark her constantly queenly but rather sad composure, with the slight ageing visible in each of these successive portraits of striking similitude.

"There are other such interesting series of drawings to be found among the collection of portraits of members of the Royal houses of Bourbon and Navarre; also of notabilities of the French Court of the XVIth century (exhibited in the library of the Château), among which mention must be given to the two portraits of Mary Queen of Scots. It is a great pity that one of these, a fascinating drawing of the little Queen at the age of 9½ years, has been damaged. The other, however, drawn about the year 1561, is a well-preserved, delicate piece of work, of considerable interest.

"It is not known which of the three Clouets was the author of this portrait of Mary Queen of Scots. Indeed, only one or two of the 100 drawings exhibited can be definitely ascribed to Jean or his son, François. Then there was a brother of Jean, whose Christian name is unknown. All we know about him is that he was employed by Marguerite de Navarre and by the King of Navarre, from each of whom he received a grant of 100 pounds per annum. All three Clouets were official Court painters during the XVIth century, and worked in an identical manner and technique. The many works which, for this reason, cannot be attributed to any particular one of the three, are given the general denomination of Clouet.

"This is an unusual exhibition which should not be missed by those interested in the history of Scotland and France during the XVIth century, and in the refined art of Clouet."

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Great rarity and beauty combine in this inlaid Adam piano, which is illustrated and described by Macquoid and Edwards. The maker's name, Fredericus Beck of London, and the date 1777 appear above the keyboard, testifying to his pride of workmanship. Rich golden satinwood is a perfect foil for the central medallion of Polyhymnia, flanked by honeysuckle scrolls in hawthorn, while classical urns appear at the ends. This superb specimen is to be seen at the Frank Partridge Galleries.

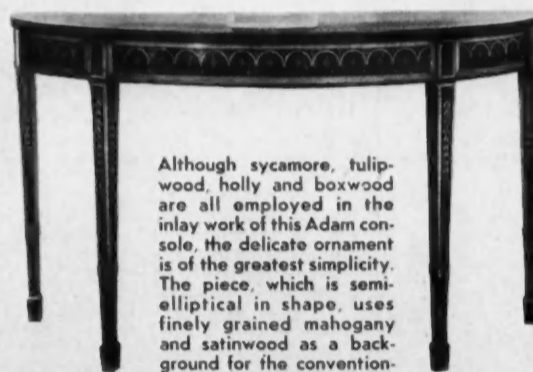


The strongly architectural character of this handsome Adam corner cabinet from Ackermann Galleries enhances the quaint gaiety of its early Staffordshire figures and plates. Fluted side pillars and an arched top effectively frame the "amphitheatre" shelves, while the massive base has enclosed cupboards. The restrained friezes of ornament across the chamfered top present a subtle variety of style and treatment. Such pieces as this lend vivid interest to period interiors.

Exquisite inlays of musical instruments, cupids and floral friezes give distinction to this Adam commode in hawthorn. The piece, which may be seen at the Vernay Galleries, dates between 1780-90 and reflects in its semi-circular form the classical trends of this period. A fan-shaped inlay on the top repeats the dominant lines, which are further emphasized by a narrow border. Beauty of design is enhanced by the proportions of the three front panels in relation to the whole.



The shield-shaped back is the most striking feature of this chair which is one of a set of six Adam specimens in the Edward Garratt collection. French influence of the Louis XVI period is apparent in the fluted legs, the laurel motives and in the square rosettes. Leather upholstery contrasts in tone with the gilded frames. The set which dates from circa 1790, is imbued with unusual individuality and subtlety of style, due in part to the presence of Gallic influence.



Although sycamore, tulipwood, holly and boxwood are all employed in the inlay work of this Adam console, the delicate ornament is of the greatest simplicity. The piece, which is semi-elliptical in shape, uses finely grained mahogany and satinwood as a background for the conventionalized flower and leaf motives that follow the slender grace of its form. Meticulous treatment of every detail heightens the elegance of this specimen, which may be seen at the Douglas Curry Galleries.

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The young lady and gentleman in this Staffordshire group are obviously attired in their gala best. Dressed in the height of Directoire fashion, the gallant in the striped trousers and fitted waistcoat seems eager to please his rather haughty companion who is clearly aware that her poke bonnet almost transcends the mode. Intimate in their appeal these figures, which date from circa 1810, carry us back imaginatively to their epoch. To be seen at the Vernay Galleries.



The roistering Falstaff of Shakespeare creation seems in this Staffordshire figure to have been given an aura of dignity, suitable to his ornamental role on mantel or in the corner cabinet. With a bright orange waistcoat emphasizing amplitude and a wide belt barely confining girth, the boon companion of Prince Hal is, however, obviously ready to sally forth on adventure. The piece, which may be seen at the Symons Galleries, dates from circa 1810.



Bucolic joys, the theme of this Staffordshire pottery group, contrast with the sophistication of German and French work of the period and are marked by a delightful naivete. The freshness and individuality of the modeling and the gay contrasts of glazes in the costumes of shepherd and shepherdess further contribute to the decorative charm of this group. Fashioned by Ralph Wood, circa 1735, the piece may be seen at the galleries of Frank Partridge.



Figures of birds have always exercised a great fascination for the potter and this Whieldon example from Philip Suval is an excellent representation of English workmanship in this genre. The planes are simplified and instead of over-elaboration of detail, the rich mottlings of the tortoise shell glaze suggest the sheen and modulations of plumage. The piece, which dates from the early period, circa 1760, is further marked by a vigorous treatment of silhouette.



These two specimens are particularly delightful examples of the work of the Whieldon potters and date from about 1790. The rooster, which is in the rare white so much prized by collectors, is modeled with great spirit and has, in addition, the decorative appeal of its color. Skillfully applied tortoise shell glazes give verisimilitude to the squirrel ornament, which also shows keen observation on the part of its creator. From the Ackermann Galleries.



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MUSEUM POLICIES AND  
THE PUBLIC

It is the acquisition of objects of real significance in any field that lends drama to the building up of museum collections, although minor works naturally have their special place and claims. And so it is gratifying that during the past fortnight there has been news of three accessions which are of a quality and an importance that again draw the attention of a wide public to art. The Boston Museum's purchase of the "Portrait of Sir William Butts" by Hans Holbein the Younger and the news that Detroit has secured a recently discovered portrait by Raphael were both events that commanded the enthusiasm of the general public and of a wide press last week. The announcement in this issue that the Metropolitan Museum has enriched its collection with a magnificent staircase by Grinling Gibbons comes as the brilliant climax to this series of developments.

The enthusiasm and cooperation of the sponsors and benefactors of our museums is naturally greatly stimulated by such events, for they constitute in a sense a renewed pledge of faith and clear evidence of vision in the building up of collections. The tremendous expansion of American museums during the past decade which has so amazed leading foreign experts has been dependent both upon community support and upon the generosity of benefactors wishing that this country might have the finest art possible. The continuance of this co-operation relies in a measure upon the ability of our major museums to maintain the remarkable record which has been established in the past. The acquisition of the Van Eycks and the Watteau from the Hermitage and the presentation of the Unicorn tapestries and the new Cloisters have given to the Metropolitan Museum during the past two years a record of expansion which



"ST. STEPHENS" By MEMLING

PORTRAIT OF A LADY AS THE MAGDALENE  
By THE MASTER OF HALF LENGTH

The Memling panels have been loaned by Mr. E. W. Edwards of Cincinnati to the exhibition of French and Flemish Primitives at the Toledo Museum of Art. The canvas by the Master of Half Length is shown in this same display, as a loan from the Baltimore Museum of Art and Mr. A. Ray Katz of Baltimore.

"ST. CHRISTOPHER"  
By MEMLING

## London Notes

Henry Moore, a storm center second only to Epstein, has been exhibiting a group of drawings at the Zwemmer Gallery. The "Drawings from Life," simplified reconstructions of the human form, serve as a valuable introduction to the artist's sculpture. In these the artist has analysed human shapes into their component geometric forms and organized the whole into pictorial patterns. Others of the group are imaginative combinations of lines and shapes which the artist builds up into abstract decorative designs.

Pavel Tchelitchew, emerged from his romantic "blue period" to absorption in tricks of photographic perspective, has been exhibiting his new paintings in a one-man show at the Tooth Galleries. The exhibition enjoyed the success accorded to a sensation, for the artist's wiry line is almost obscured by his strange distortions and fantastic colorings. The influence of scenic designing and the motion pictures is most clearly seen in his figure studies and his portraits.

ART FUND SET UP  
BY HASSAM'S WILL

According to the will of Childe Hassam who died last August, all of the oils, watercolors and pastels painted by the artist, which were in his possession at the time of his death, are to become the property of the American Academy of Arts and Letters. The pictures are to be offered by the Academy at a private sale and the proceeds used to create "The Hassam Fund" for the encouragement and promotion of painting in the United States and Canada. With the income of the fund the Academy is directed to purchase pictures and prints by American and Canadian artists and present them to any art museum in the United States or Canada. Should the Academy refuse the bequest, the paintings will go to Maude D. Hassam, the artist's widow.

TWIN MEMORIAL  
EVOKES INTEREST

On exhibition at the Grand Central Galleries are the models for the Mark Twain Memorial which Walter Russell has designed for erection in Hannibal, Missouri, the birthplace of the humorist. The large painted plaster design model, complete in details, represents Mark Twain as the central figure of the group, seated with his arm about Tom Sawyer, while Huck Finn, Aunt Polly, The Widow Douglas, Nigger Jim, Joan of Arc, the Prince and the Pauper and other beloved characters from the author's novels are grouped about him. The growth of this sketch, the culmination of Mr. Russell's conception of the Memorial, can be traced through the pencil sketches, the tiny bust and statuettes and the variously posed studies for the figures in the final model which are arranged around the gallery. The majestic portrait busts of Mark Twain and the interesting compositional studies, "Study for Mass, Balance and Stability" best illustrate the artist's method.

From all sides has come praise of the Memorial project. Miss Nina Gabrilowitsch, the author's granddaughter, has come to New York to be present at the preview of the exhibition and various men and women, prominent in literary and educational circles have endorsed and sponsored Mr. Russell's work. Albert Einstein writes, "Your monument is worthy of its great subject and truly reflects the individuality of this unique personality." Among the list of well-known sponsors are William Lyons Phelps, Dr. Frederic B. Robinson, Will Durant, Abbe Ernest Dimnet, Col. E. M. House, Cecil B. de Mille and John Haynes Holmes.

the spectators, "The Baby Elephant" and the white acrobats of "Up the Ladder" are strong in drawing and color. In the landscape field, Muncaster's "Boat Race at Gravesend," Gere's "Pembroke Castle" and watercolors by Oliver Hall, J. Nixon, Philip Conard and Leonard Squirrel are outstanding.

Toledo Museum  
Holds Exhibition  
Of Primitive Art

(Continued from page 5)

beautiful modeling against the dark coat.

The exhibition also includes some other notable portraits by both French and Flemish artists. In the "Portrait of a Young Man" by Joos van Cleef there is a clear-cut quality and a sober dignity that is akin in spirit to the work of German artists of the same period. Subtlety and keen psychological insight mark the portrait of Antoine de Bourbon, King of Navarre, by Cornelille de Lyon. These same qualities appear in the portrait of Marechal Bonivet to an even higher degree and the slightly turned face is modeled throughout with a quiet expressiveness reaching its height in the eyes and mouth. Still another phase of this master's genius appears in the "Portrait of a Man," depicting one who lacks the aristocratic distinction of the subjects of the other two portraits. The costume is of the simplest, but through the shadows which model the cheek and chin, through the piercing keenness of the gaze, the artist has made the likeness of a relatively humble man as full of meaning for our age as those of his more illustrious sitters. Attributed to Barent Van Orley is the portrait of Charles V as a young man. A more fanciful and decorative style that makes but little attempt at character interpretation is found in the "Portrait of a Lady as the Magdalene" by the Master of the Half-Length.

The complete list of lenders to the exhibition is as follows:

Mr. and Mrs. Chauncey McCormick, Chicago; Mr. Albert Keller, New York; Mrs. George D. Pratt, New York; Mr. and Mrs. William E. Lewis, Toledo; Mr. A. Ray Katz, Baltimore; Mr. E. W. Edwards, Cincinnati; R. Langton Douglas, London; Johnson collection, Philadelphia; Detroit Institute of Arts; City Art Museum, St. Louis; Brooklyn Museum; Cincinnati Art Museum; Baltimore Museum of Art; Cleveland Museum of Art; Metropolitan Museum of Art; Art Institute of Chicago; A. S. Drey, New York; M. Knoedler and Company, New York; Arnold Seligmann, Rey and Company, New York; Howard Young Galleries, New York; Wildenstein and Company, New York; E. and A. Silberman, New York; Durand Ruel, Inc., New York; F. Kleinberger and Company, New York; and Frederik Muller and Company, Amsterdam.

# Grinling Gibbons Staircase Bought By Metropolitan

Beauty of Architectural Style  
And Superb Craftsmanship  
Appear in Notable Acquisition  
From Cassiobury Park

THE ART NEWS herewith makes an exclusive announcement that the Metropolitan Museum has purchased from Edwards & Sons of London the magnificently carved Grinling Gibbons staircase reproduced on this page. Although bought some time ago, the Museum authorities have postponed the announcement of this acquisition because proper installation involved the extension of a wing. In order to give the staircase the appropriate period setting, the Museum plans to recreate the stair hall of Cassiobury Park, Hertfordshire, for which it was originally fashioned. The English mansion, from which the staircase comes, was built for the Earl of Essex in the XVIIth century, with Hugh May as its architect. Under May's direction, certain portions of the house were entrusted to Grinling Gibbons and the staircase is a brilliant and highly characteristic example of the latter's style.

The purchase is especially significant because it fills a distinct gap in the collections of the Museum—the representation of English interiors and woodwork. French boiseries of the XVIIIth century are to be found in a variety of splendid examples in the Pierpont Morgan Wing and the many interiors in the Early American Wing also form a remarkable sequence. The English tradition, of such importance and interest in the development of our own style, finds its first splendid representation in the Museum through this staircase by Grinling Gibbons. When installed in an interior worthy of its beauty, it will therefore not only have a high aesthetic interest as an example of the work of this master carver, but will constitute a splendid beginning for further expansion in this field.

The carvings of the staircase, illustrated in detail in Avray Tipping's book, *Grinling Gibbons and the Woodwork of his Age*, are executed in a variety of woods. The major portion is in chestnut while the bold pine cone finials are of the limewood in which this artist so often worked. The stair treads are of oak.

Accented by the massive and boldly worked rectangular newel posts, the acanthus carved balustrades sweep upwards in a majestic rhythm worthy of their role as the dominant architectural feature in a great hall. At the top, the carving is carried across in a short, balcony-like panel. Although very solid in conception, the design has both the delicacy and the vigor which through their union gave such individuality and style to Gibbons' carving. As may be seen from our illustration, the openwork acanthus carving has been treated with characteristic freedom. The spirited and exuberant

rhythm of the large scrolls display superbly that imagination and freshness of touch for which Gibbons was famous. The curl of each leaf, the twist of the stems, although blended into an essentially elaborate pattern, have the life of growing things.

The freedom and essential lightness of this wide openwork carving are appropriately emphasized by the compact and solid treatment found in the strings, where oak leaves executed in the grand style are bordered by fillets of guilloche work and other semi-classical bandings. Here a certain sobriety of style that still maintains its crisp individuality is most effectively employed. The design of the square newel posts is equally inspired. The acanthus motif on the four panels echoes the motif of the balustrade, while the molded top and cornice are carved with great restraint, thus leading the eye

upward to the pine cones, repeated as finials on four levels. These, in themselves, are highly characteristic of Gibbons' genius in conceiving his work on a grand architectural scale and yet enlivening it through the use of details revealing his close observation and love of nature. The famous incident of Prince Charlie's hiding place in the Boscobel Oak is recalled by the oak leaves and acorns, which formed the badge of the Royalists after the Restoration.

Gibbons, it will be remembered, was employed to execute the ornamental carving for the Chapel at Windsor, the foliage and festoons in the choir at St. Paul's, the baptismal fonts in St. James and a great deal of architectural ornament in aristocratic mansions, such as Burleigh, Chatsworth and Petworth. In 1714, in honor of his outstanding achievements, Gibbons was appointed master carver in wood to George I. Although noted chiefly for his work as a sculptor in wood, Gibbons also em-

ployed his art in other directions. In statuary one of his principal creations is the life-size bronze in the court of Whitehall representing James II in the

dress of a Roman Emperor, and he also designed the base of the statue of Charles I which stands at Charing Cross.



CARVED STAIRCASE

This important example of English boiserie has been purchased by the Metropolitan Museum of Art from Edwards & Sons of London.

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## SISLEY

## Durand-Ruel Galleries

Sisley, whose lyric art is now on view at the Durand-Ruel Galleries, was a modest member of the Monet-Pissarro group. Less an experimenter than a painter pure and simple, he worked Impressionism into an idiom of his own, never allowing technique to become his master, but utilizing it to convey the purity of light and serenity of mood of beloved provincial scenes. Through the use of a broken brushstroke, he was able to filter sunlight through his trees and hills and water, but, unlike Monet, the light never became dazzling or the forms completely dissolved by it. In each of the canvases on exhibition, the skies play an important part both in organizing and giving the mood of the painting. In some, as in "La Station de Sevres," the shape and brushstroke of the clouds emphasize the diagonal; in others they echo tree forms or point a triangular arrangement. The color, too, the pearly tones and subtle off shades of which the artist was fond, does much towards unifying each painting.

In mood, the landscapes are delicately sensuous, delighting in warmth and light and displaying, as in bits of "Matin pres du Loing" something of the influence of Renoir. "Campagne à Veneux" painted in 1880, is exquisite in its quiet harmonies of color, in its repetition of oranges and purplish blues which carry out the circular rhythm and lead back from the blossoming trees to the great distances beyond. "La Seine à Grenelle" is much more substantial painting. Water and shore are enlivened by a broken brushstroke, but the whole is organized with a view towards solidity and decorative power. Passion is expressed in the emotional burst of leaves of "Chemin des fontaines," full of beautiful passages; the fleshlike tones of the house and curving roadway in "Route à Moret" are of a softer lyricism.



"TREES IN VERMONT"

By E. BARNARD LINTOTT

One of the drawings in the exhibition of the artist's work in that media on view at the Macbeth Galleries.

## CHIRICO

## Pierre Matisse Gallery

A period of Chirico's art hitherto almost unknown to the American public is to be seen in Pierre Matisse's exhibition of the artist's paintings executed between 1908 and 1918. Instead of the prancing horses and crumbling columns which have almost become Chirico's trademark, this group represents his early nostalgic studies of architecture and the personal dream-world imaginings which prefigure by ten or fifteen years the work of the Surrealists. As early as 1914 he wrote, "What I hear is worth nothing to me; there is only what my eyes see when they are open and more often when they are closed."

Important not only as a revelation of an unfamiliar phase of the artist's work, this exhibition shows most clearly the influence of Chirico on the work of the Dadaists, the Surrealists and the Neo-Romantics. Both in subject matter, in the construction of his paintings and in his writings on the materials with which art should deal he had found, before the war, all of those personal qualities which were later to bring forth trumpeting manifestos and score upon score of subconscious representations and recollections of things past. What was natural to Chirico because of his temperament and environment became, fifteen years later, the dogma of a new group.

It is what the artist has seen when

his eyes were closed which is the dominant note of this exhibition. The paintings display no conscious development either in style or subject matter. From the earliest "Le Reve Transformé," executed in 1908, through "Le Solitaire" of 1918, the artist's feeling of romantic isolation, his absorption in the themes of death and decay, his lonely cry of "Whither?" pervades the canvases. The architectural paintings achieve through repeated archways in recession, through long clean shadows and fragments of Graeco-Roman heads and torsos, an illusion of remoteness in time and space which characterizes all romantic art, but which is peculiarly indigenous to Chirico who spent his childhood amidst the ruins of ancient Greece and his early manhood in travels through Italy.

Less consciously organized are the recollections of the artist's dreams, those cabalistic paintings which push unintelligibility to the hilt and are fully comprehensible only to those whose imaginings partake of the same symbols of the artist's. In color "Grand Interieur Metaphysique," "Nature Morte Evangelique" and the other more surrealist paintings are harsher, more arbitrary than those in the architectural group where the blue green backgrounds, the soft tones of the stone are aesthetically satisfying and evocative of mood. The self-portrait painted in 1911 which falls into neither of the artist's categories is a sensitive self-evaluation in terms of romantic coloring and line.

## E. BARNARD LINTOTT

## Macbeth Galleries

Delicate wash and pencil drawings by E. Barnard Lintott are on exhibition at the Macbeth Galleries. The artist has sketched these landscapes with a light hand and a light heart, deftly, briefly indicating the trees, the fields and the clouded skies. Sunlight pours down on the scenes, dappling them with light and leaf-patterned shadow or bathing them in brightness.

Technically, the drawings are most important for their line, not the rigid enameled line of the academy, but the indefinite and compressed line which suggests rather than states. The wash, monotone for the most part, is utilized to give solidity to the forms and depth to the design. In one or two of the drawings, however, Mr. Lintott has drawn directly with his brush, in the manner of the Chinese masters, thus obtaining subtly varied effects of light and shade.

A number of the drawings were made in the country just outside of Paris, one of the best of these being "Wheat Shocks," where the long rows of shocks and stubble, almost paralleling each other in the foreground, converge in the shadowy village in the far distance. More intimate, "The Old Bridge" sketches with a sparse few lines the picturesque qualities of the scene. The pencil drawings, portraits and figure studies, gathered together in an adjacent room, display an interest in the textures and colors which a skillfully wielded pencil can evoke. Instead of being merely sketches for a larger work, the majority of these are complete in themselves.

## KRAEMER KITTREDGE

## Morton Galleries

Competent watercolors by Kraemer Kittredge have been on exhibition at the Morton Galleries. For the most part they are landscapes depicting scenes in Florida, Arizona, Georgia, and California; in color they reflect the light tones and bright sunlight of the surroundings. Capably drawn, they display a sly humor, especially in "Persuasion" and in the scene in the park.

## GEORGE WRIGHT

## Grand Central Galleries

Coincident with the Mark Twain Memorial is a display of George Wright's work. The group on view, landscapes of this country and Canada, includes drawings, etchings, pastels and watercolors, and each medium shows off to advantage a different quality of the artist's style.

Perhaps the most pleasant section is the watercolor group. Painted with miniature-like delicacy, each, although small in size, is complete in detail. The color is gaily harmonious, with variations on the themes of white, blue and green which are prominent in most of the deft sketches. Particular emphasis is placed on the skies. All are lively and sometimes, as in "Early Morning" where the sky occupies two-thirds of the picture, of primary importance in the design. For the most part, the artist has been interested in farm scenes and changes of seasons and weather, with the latter best expressed in "The Coming Storm."

Second only to the watercolors in the evocation of distances are the etchings, probably the artist's most familiar medium. In these, as, indeed in all of his work, there is never any part of the picture which is dead. Whether it be through the action of men working in the fields, or clouds or trees blown by the wind, each print is full of motion. In addition to landscapes, some of the etchings have the quality of genre, especially in "The Smith" and "M. Trembley's Wagon," the latter a scene of the arrival of the peddler's wagon in the village streets. Occasionally, the figure drawing recalls Millet, as in the outlines of the figures in "Haying, Canada." One of the finest etchings is "Bau St. Paul," where the plateau stretches far out to the village in the middle distance and the hills beyond.

The drawings reflect the characteristics of the etchings; in them the quality of the artist's line is most clearly revealed. Always carefully varied to suit the subject matter, it ranges from broad declamatory statement to the delicate suggestion of the etching, "Les Eboulements." "Petite Riviere," sure of its distances and the circular rhythms of its composition, is perhaps the most interesting of the drawing section. The pastels, although large in size, display little of the feeling and craftsmanship of the other media.

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## HOWARD CHANDLER CHRISTY

### Grand Central Galleries Fifth Avenue Branch

A large group of the well-loved portraits of Howard Chandler Christy comprise the artist's one-man show which opened at the Fifth Avenue rooms of the Grand Central Art Galleries this week. Of special interest, in view of the current drive for a Will Rogers memorial fund, is Mr. Christy's portrait of the actor, only recently completed. The canvas, reproduced in the poster hung in the gallery window, is a spontaneous and life-like portrayal of the lovable humorist, enlivened by the characteristically dashing brushwork of the artist and by the pleasantly varied shades of blue which compose the picture.

Of living celebrities there is a large representation, the majority of the portraits having been loaned to the exhibition by their owners, although a few still remain in the artist's possession. Surveying the gallery walls one notes Postmaster General James A. Farley, Captain Eddie Rickenbacker, Amelia Earhart, Lawrence Tibbett, Richard Barthelmess, Dr. William Beebe, William Randolph Hearst, a number of prominent society women and a group of sketches of children, a selection which yields sufficient evidence of the range of Mr. Christy's sitters.

The artist's work is too well known to require stylistic analysis at this late date. It is sufficient to note that all of the portraits are painted with ease and, as far as this reviewer can judge, with extraordinary verisimilitude. Most of the subjects are placed simply against dark backgrounds, but in a few, as in the portrait of Lawrence Tibbett which shows him leaning against a piano, and in "Captain Eddie Rickenbacker, World War Ace of Aces" where the Captain is placed against a background of crashing planes, accessories are used to denote the special abilities of the sitters. All of the works are rich in light and shadow, with the texture of garments and accessories conscientiously noted.

In the entrance gallery are hung landscapes and nudes executed by Mr. Christy.

## LOIS WILLIAMS ALBERT HECKMAN

### Ferargil Galleries

Suavely painted portraits and still lifes by Lois Williams have been on exhibition at the Ferargil Galleries. Far removed from the seamy side of life, the group displays a feminine interest in the couturiers of Paris as well as in the painters of that city. Delighting in ensembles of costumes, Miss Williams works her portraits out, for the most part, in one or two colors, utilizing backgrounds and accessories to achieve a simple decorative unity. Most of the portraits are of children or young people; the still lifes are flower studies or an arrangement of objets d'art. Particularly effective in coloring and mood is "Elaine," a recent portrait which recalls, in pose at least, the work of Raphael Soyer. Far removed in spirit and method from this placid group is "Foreign Gathering," a lively restaurant scene. Painted with none of the smoothness which characterizes the other canvases, it eschews prettiness for the sake of character and vigorous design.

In the entrance gallery, Albert Heckman of Woodstock has been displaying his lithographs and drawings. In the prints, a romantic use of light imparts motion and a nervous rhythm to the landscapes and the lone still life, "Fruit." "Wind and Rain" crackles with drama, whereas "Gas Tanks at Rondout" and the other factory scenes show more of the artist's interest in unusual shapes and patterns.



"WYOMING LINE"

By ERNEST FIENE

Included in the exhibition of the artist's paintings of the West which may now be seen at the Downtown Gallery.

## ERNEST FIENE

### Downtown Gallery

Taos, New Mexico, the town which is fast replacing the south of France as an artists' paradise, presents almost insurmountable problems for those working in the pictorial medium. Just as the overlushness of sunsets deters all but amateur painters, so the hard, dry air, the brilliant sands and adobe huts, the strange rock and mountain forms of the Southwest challenge belief and reproduction.

One of the most successful methods of handling this subject matter is to be seen in Ernest Fiene's watercolors at the Downtown Gallery. Instead of utilizing the tight drawing and coloring of most of his contemporaries who have worked in similar surroundings, Mr. Fiene works quickly with a few sweeping lines of the brush. Learning from the methods of Marin, both in application of wash and in construction of composition, he adapts the older artist's style to unite his forms in a flowing rhythm. All the elements, the clouds, the mountains, the rocks are interchangeably bound together. It is the artist's use of selection and compression which makes "Sacred Mountain, Taos" and "Rain over Mountain, New Mexico" into vibrant pictures, restrained yet rich in color and alive with curving motion. No composition is repetitious. Where one is built up out of sinuous whorls, another, such as "Pikes Peak," is constructed by masses of triangles, superimposed upon each other and climaxed by the distant peak.

In the few oils on exhibition, the artist's technique loses by translation. His color is harder, his brushstroke less smooth and subtle and he is tempted to place too much emphasis on unusual cloud forms. In spite of a certain amount of life, these and the watercolor studies of horses tend towards the Taos Academy rather than towards the artist's finest work.

## JAMES CHAPIN

### Rehn Galleries

In what appears to be "All Portrait Week," James Chapin's canvases stand out because of their sensitive appreciation of character and pictorial qualities of his subjects. A flexible method of portrayal which allows more or less variety in the use of background and apparel relieves the exhibition of his work at the Rehn Galleries from the deadening monotony which many portrait shows tend to have. The variety of method is matched only by variety of sitters.

That Katherine Hepburn's high cheekbones, heart-shaped face and unusually arranged hair lend themselves well to portraiture is evident in Mr. Chapin's adroit picture. Facilely painted, with a sure steady stroke, the rather romantic background and the old-fashioned costume give the picture distinction. Its neighbor, "Alexander Meiklejohn," is constructed in a more straightforward manner, its background simple and its light falling distinctly upon the face so that it is rendered with almost daguerreotype directness and detail.

More informal than the portraits are a group of landscapes and figure studies which are full of linear strength. "Subway Readers" and "Conversation," two anecdotal compositions which display little of the surface finish which marks the artist's other work, are yet vigorous and lively. The former gives capable expression to the oppressiveness of the subway; the latter, although dangerously bright in color, caricatures briefly and mercilessly the gesturing toughs of the gas station. The artist's drawings, in an adjacent room, reinforce the suspicion that Mr. Chapin has greater talent as a draughtsman than as a colorist.

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American and English XVIIIth and early XIXth century furniture and decorations and important early American and Georgian silver, together with paintings, engravings, Oriental rugs, porcelains and early American glass, will be dispersed at public sale at the American-Anderson Galleries the afternoons of November 29 and 30, following exhibition commencing today.

The catalog comprises property collected by the late Chandler R. Clifford, well-known art connoisseur and critic, and of Mrs. Cornelia Meserole and other owners.

The extensive collection of early American glass bottles and flasks, furniture and other objects collected by the late Mr. Clifford, will be of unusual interest to the collection of Americana.

Outstanding pieces in the sale are two important examples of early Boston silversmithing, one a flat-topped covered tankard by John Noyes (1674-1749) and the other a coffee pot by Daniel Henchman (1730-75), both with engraved escutcheons. The one on the latter is that of the Winthrop family, to members of which the coffee pot was presented by F. Lindall in 1874, according to an engraved inscription. Both pieces have been exhibited at the Museum of Fine Arts, Boston.

Notable among the furniture is a set of six English XVIIIth century George I carved mahogany claw-and-ball foot side chairs and an inlaid walnut tall-case clock of the same period, the latter made by William Lambert of London and considered one of the finest of its kind. A pair of graceful Irish cut crystal glass grandoles dating from about 1785 are from the collection of the Rt. Hon. Viscountess Portman of Buxted Park, Sussex.

Among French pieces are a Louis XV inlaid tulipwood and harewood marqueterie petite commode and a Louis XVI suite of two bergères and a canapé and a separate settee, these last all carved and gilded and covered in antique Aubusson tapestry.

Paintings include a number of early American landscapes and examples by various European schools, including "Figures upon a Balcony" by Gerard Dou. Four colored lithographs of the naval action between the British "Shannon" and the American "Chesapeake" in 1813, a presentation set from the designer, Capt. R. H. King, are of exceptional interest.

Five tapestries comprise XVIIIth century Oudenaarde, Flemish and Feltin verdure examples and an early XVIIIth century Brussels Renaissance specimen entitled "Caesar Receives the Messenger of the Senate."

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First and other editions and autographs of English and American authors, mostly of the XIXth and XXth centuries, together with fine press and illustrated books, comprising the library of the late John W. Masury of New York, items from the collection of Kent Allen of Los Angeles, and other properties will be dispersed at the

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SILVER COFFEE POT AMERICAN, MID-XVIII CENTURY

This piece, made by Daniel Henchman of Boston, appears in the catalog of American and English XVIIIth and XIXth century furniture and decorations, property of the late Chandler R. Clifford, of Mrs. Cornelia Meserole and other owners, to be sold at the American-Anderson Galleries on the afternoons of November 29 and 30.

American-Anderson Galleries the afternoons of November 26 and 27. The properties are now on exhibition.

Included is an important collection of first editions of works by the late Edwin Arlington Robinson, many with autograph inscriptions and letters by the poet. Other authors represented by first editions are Scott, Dickens, Thackeray, Marryat, Stevenson, Kipling, Melville, Clemens, Katherine Mansfield, A. Edward Newton and Robinson Jeffers, this last by several fine inscribed copies of first and limited editions.

Notable items are a late XVth century Dutch illuminated manuscript Book of Hours and the first edition of Scott's *The Life of Napoleon Buonaparte*, Edinburgh, 1827, in 9 volumes, each containing an autograph inscription by the author. Autographs include a fine series of letters by George Gissing, the manuscript of George Eliot's *Notes on the Spanish Gypsy & Tragedy in General* and examples by Coleridge, Leigh Hunt, Sherwood Anderson and others. Among the Masury books on the sea is a set of twenty-two of the Marine Research Society publications. The fine press books include Ashendene and Nonesuch productions, while prominent among the illustrated volumes are many done by Arthur Rackham.

## RAINS GALLERIES

## MICHAELSEN COLLECTION

Now on Exhibition  
Sale, November 29

A collection of Currier and Ives lithographs, property of Cornelius Michaelson, is now on exhibition at the Rains Galleries prior to dispersal on the evening of November 29. The prints, which are all good impressions in fine proof condition, includes early American rural and city views, American historical portraits, clipper ships, battle scenes and sporting subjects.

Among the suburban scenes are two of special interest, "Winter Morning—Feeding the Chickens" and "American Farm Scenes, Number 4." The large folio of "Autumn in New England—Cider Making" dated 1866, and two companion prints, "American Country Life—Pleasures of Winter" and "October Afternoon" are other charming items in this group. Views of State Street, Boston; companion views of Blackwell's Island, East River, and As-

(Continued on page 17)

## CARL FISCHER ART GALLERY

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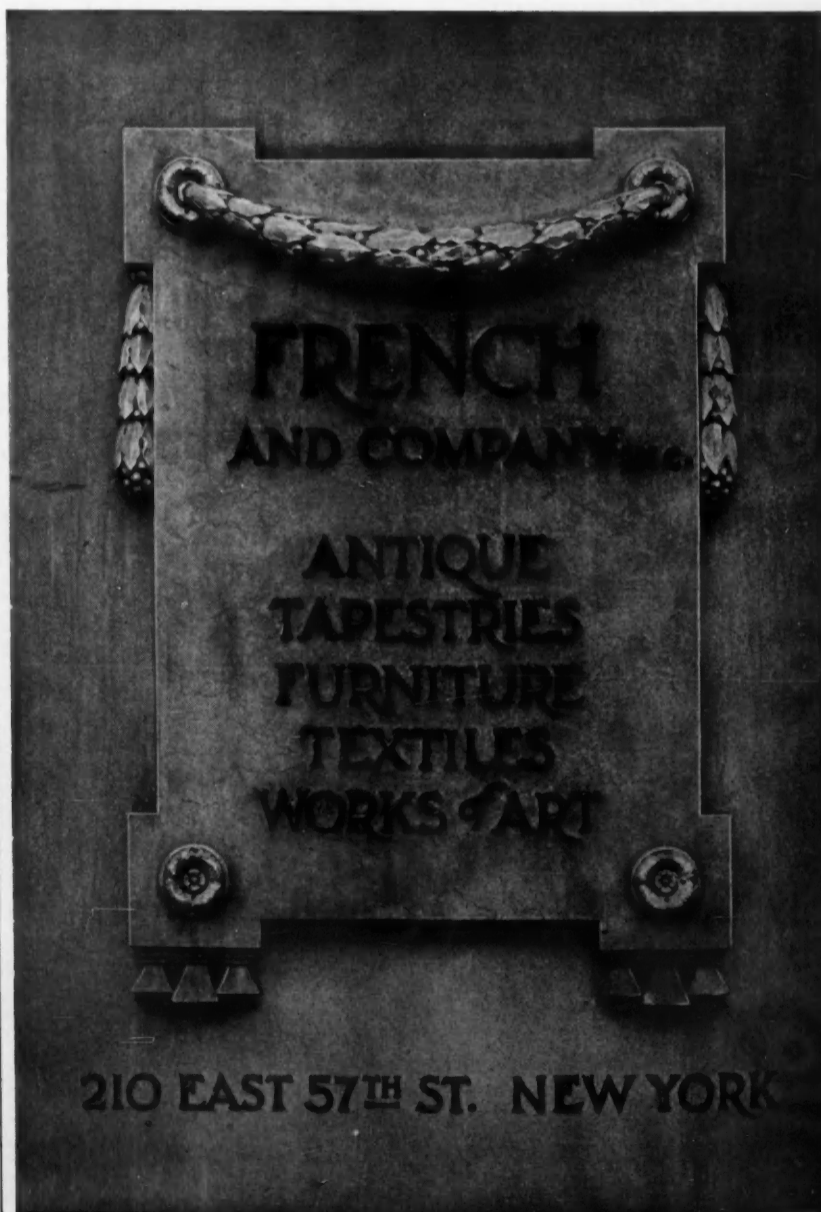
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## BRUMMER GALLERY

WORKS OF ART

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(Continued from page 16)

toria, Long Island; depictions of the Metropolitan Hotel, the proposed arcade railway under Broadway, near Wall Street; New York from Weahawk, and Baltimore from Federal Hill, also appear in the catalog. A map of North America, with view of New York City is an original colored line engraving by Lotter. Another print shows New York—Riverside Drive at 160th Street, circa 1840, and is the only known representation of this scene.

Outstanding in the nautical prints is the large folio painted by Butterworth of the "Clipper Ship Racer." Other items in this section of the catalog are "An American Ship Rescuing the Officers and Crew of a British Man-of-War," the "Clipper Ship—Great Republic," the "Clipper Ship—Dreadnought," "Sperm Whaling, No. 2—The Capture" and the historically engaging print, "The Destruction of Tea at Boston Harbor."

In the American historical portraits appear numerous silhouette representations of famous men, such as John Marshall, Henry Clay, Andrew Jackson and John Randolph. The famous Seminole leader, Aseola, is one of several Indian chieftains whose portraits are included in the collection. The section devoted to American sports is headed by the attractive snow scene, "Deer Shooting on the Shattagee," and includes also "The Cares of a Family," painted by Tait, "Setter—Celebrated Hunting Dog" and "Iriquois—celebrated Horse."

### BREAKER LIBRARY

Now on Exhibition  
Sale, November 26, 27

Books and manuscripts comprising the library of William D. Breaker of Brooklyn are now on exhibition at the Rains Galleries, prior to sale at public auction on the afternoons and evenings of November 26 and 27.

In the field of history and exploration, notable items are a copy of the first edition of Champlain's *Voyages*, printed in Paris in 1619; an account of Cortez' expedition to Mexico, 1524; a set of De Boy's *Voyage to America*, 1590-1615; the first edition of Sir Francis Drake's *Voyages*, 1628; first edition of Hakluyt's *Voyages*, 1589; Edward Johnson's *History of New England*, 1644, and others. The Breaker copy is the first perfect copy of the first edition of each of the twenty parts of Washington Irving's *Salmagundi* to come up at public sale.

Shakespeare is represented by the first four folios of his plays published in 1623, 1632, 1664 and 1685. There are also the first edition of his poems, published in 1640, and other collections of his plays. Other items of English literature are first editions of Beaumont and Fletcher, Sir William Davenant, Ben Jonson, John Dryden, Gray, Keats, Dickens, Scott, Hardy and Meredith.

### New York Auction Calendar

American-Anderson Galleries,  
30 East 57th Street

November 26, 27—The library of the late John W. Masury, New York, and other properties. Now on exhibition.

November 29, 30—American XVIIIth century furniture and silver, English and French period furniture, Georgian silver, tapestries and rugs, property collected by the late C. R. Clifford, property of Mrs. Cornelia P. Meserole, with additions. Now on exhibition.

Rains Galleries  
12 East 49th Street

November 26, 27—Books and manuscripts comprising the library of William D. Breaker of Brooklyn. Now on exhibition.  
November 29—Currier and Ives lithographs and other early American prints, collection of Cornelius Michaelsen. Now on exhibition.



"CLIPPER SHIP 'RACER'"

By N. CURRIER



MAP OF NORTH AMERICA—WITH VIEW OF NEW YORK CITY

By LOTTER

The colored lithograph at the left and the colored line engraving at the right appear in the catalog of early American prints, the collection of Cornelius Michaelsen, to be sold at the Rains Galleries on the evening of November 29.

### Recent Auction Prices

#### SAGE PAINTINGS

American-Anderson Galleries.—The sale of paintings which comprised the collection formed by the late William H. Sage, held on the evening of November 15, brought a total of \$56,270. The principal prices of the dispersal are as follows:

- 13—Millet, "La Porte de Barbizon"; Mrs. Raymond Kane... \$1,900
- 20—Whistler, "Nocturne: The Solent"; Julius H. Weitzner... 12,000
- 22—Harpignies, "Sunset on the River, Near Bleneau" (Yonne); M. V. Horgan, agt. .... 1,900
- 25—Daubigny, "Mantes: Evening"; M. A. Linah, agt. .... 1,400
- 28—Corot, "Coup de Vent dans un Paturage"; Mrs. Felix Gould. .... 2,000
- 30—Hoppner, "Mrs. Jopp, of Aberdeen"; W. W. Seaman, agt. .... 4,600
- 31—Hoppner, "Keith Jopp, Esq., of Aberdeen"; W. W. Seaman, agt. .... 3,800
- 32—Gainsborough, "Philip Dupont, Esq."; H. E. Russell, Jr., agt. .... 6,000
- 33—Hoppner, "Mrs. Gibson, as a Wood Nymph"; L. J. Marion, agt. .... 4,000
- 42—George de Forest Brush, "Mother and Child"; H. Schultze's Gallery ..... 1,800

#### HAUPT FURNITURE AND DECORATIONS

American-Anderson Galleries.—A total of \$90,755 was brought by the sale on November 16 of the private collection of Ira Haupt, which included XVIIIth-XVIIIth century furniture and paintings, rugs and tapestries, Georgian silver and Italian majolica, removed from his residence at 731 Park Avenue, New York City. The principal prices obtained in the dispersal are listed below:

- 12—Bronze statuette of Buddha fitted as lamp—K'ang Hsi; W. D. Hecht ..... \$4,000
- 60—Pietro Vanucci (Il Perugino)—"Donna"; W. D. Hecht ..... 4,000
- 62—Pair William and Mary carved walnut tall-back side chairs, designed by Daniel Marot—English, late XVIIIth century; French & Co. .... 3,600

- 65—Queen Anne carved walnut ball and claw foot love seat, in original needlepoint—English, early XVIIIth century; French & Co. .... 5,200
- 66—Queen Anne carved walnut ball and claw foot love seat, in original needlepoint—English, early XVIIIth century; French & Co. .... 5,200
- 71—Fulham tapestry, after Jean Antoine Watteau—circa 1730; French & Co. .... 6,100
- 72—Brussels Gothic tapestry, after Maitre Philippe—circa 1510; H. Smith ..... 13,000
- 77—Isfahan carpet—Eastern Persia, late XVIIth century; French & Co. .... 6,000
- 79—Tudor oak room, with Gothic chimney breast and casement windows inset with stained glass; Charles M. Stotz (architect for a private client) ..... 3,500

SAGE, HABER ET AL. BOOKS  
American-Anderson Galleries.—A grand total of \$89,575 was realized by the dispersal on November 13 and 14 of first editions, autograph letters and manuscripts, including property from the collections of the late Dean Sage of Albany, New York, Louis I. Haber of New York City and other owners. The important prices obtained in the sale are as follows:

- 16—Unique set of works of Honore de Balzac, extensively extra-illustrated by Elbert Anderson Young, 53 volumes; Gabriel Wells ..... \$1,100
- 77—James Fenimore Cooper—*The Last of the Mohicans*—first edition in original boards; Charles Retz, agt. .... 3,100
- 119—Autograph manuscript of Robert Fulton, August 4, 1811—claims in the invention of the steamboat; Thomas Madigan. .... 1,200
- 206—Francis Scott Key's autograph manuscript, *The Star-Spangled Banner*—The Cist copy; George Grasberger (underbidder, Dr. Rosenbach) ..... 5,500
- 235—Charles Lamb autograph manuscript of *The Old Benchers of the Inner Temple*; bought on order (underbidder, Charles Sessler) ..... 7,300
- 306—Collection of autograph letters by the Presidents of the United States; Thomas & Eron, Inc. .... 1,000
- 345—Robert Louis Stevenson, *The Pentland Rising*—first edition, presentation copy to his mother; Charles Sessler ..... 1,100

### Foreign Auction Calendar

#### LONDON

Sotheby's

December 4—Drawings and paintings by Italian and French masters, from the collection of M. Adrien Fauchier-Magnan.

December 5—Old English silver, the property of the 9th Earl of Coventry dec'd.

December 6—Works of art, including Flemish XVIth century stained glass window, the property of the Rev. Richard Ridge, and English furniture, the property of the Earl of Lovelace.

December 9-11—Books and manuscripts, the property of Comte de Suzannet of Lausanne; presentation R. L. Stevenson books to his mother, sold by Mrs. Pearce; Old works on hunting, astronomy, etc.

#### Christie's

November 26—Porcelain, Delft, decorative furniture and Oriental rugs and carpets, the property of the late David Citroen, Esq.

November 27—Fine old English silver and an important Commonwealth gold cup.

December 12, 13—The collection of the late Ernest C. Innes, including rare Rembrandt etchings, pictures, drawings, old English silver and furniture.

#### LEIPZIG

C. G. Boerner

November 26—Engravings by old masters. November 27—The Ehlers collection of drawings of the XVIIth-XIXth century.

#### GENEVA

W. S. Kundig

November 30—English and French embroidery.

#### PARIS

Hotel Drouot

November 27, 28—Modern paintings.

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## Calendar of Exhibitions in New York

Arthur Ackermann & Son, 56 East 57th Street—Exhibition of XVIIIth century English furniture, to November 31.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Cecilia Beaux, to May 3.

American Folk Art Gallery, 113 West 13th Street—Exhibition of folk art.

An American Place, 509 Madison Avenue—Watercolors, drawings and oils (1934-1935) by John Marin, to December 15.

Another Place, 43 West 8th Street—Paintings and watercolors by Elias Goldberg, to November 30.

Arden Galleries, 460 Park Avenue—Close-ups for small rooms and apartments by Vicomtesse de Vaulchier, to November 27; sculpture exhibition, "Animals and Birds," to December 27.

Argent Galleries, 42 West 57th Street—Palette knife paintings by Alice Tilton Gardin, watercolors by Loran F. Wilford, paintings, prints and drawings by Rosalie Rees, to November 30.

Art Mart, 505 Eighth Avenue—Oils, watercolors, lithographs and etchings by Raphael Soyer, Reginald Marsh, Joseph Margulies, Harry Sternberg, Jerome Meyers, Moses Soyer and others, to November 30.

Isabella Barclay, Inc., 136 East 57th Street—Exhibition of antique furniture, textiles, wall papers and objects of art.

Bignon Galleries, 22 East 57th Street—Cezanne and the Impressionists, to November 30.

Brooklyn Museum, Eastern Parkway—Exhibition of "The Arts of Czechoslovakia": etchings and lithographs by Henri Matisse, to December 1.

Brammer Galleries, 55 East 57th Street—Exhibition of classical sculpture, paintings and other works of art.

Ralph M. Chait, 600 Madison Avenue—Exhibition of Chinese art objects.

Contemporary Arts, 41 West 54th Street—Paintings by Alice Tenney, to December 7.

Cosmopolitan Club, 122 East 66th Street—"The Mural Art of the Modern State," November 26-December 15.

Downtown Gallery, 113 West 13th Street—Paintings of the West by Ernest Fiene, to November 30.

A. S. Drey, 650 Fifth Avenue—Exhibition of paintings by old masters, antique sculpture and furniture.

Dudensing Galleries, 697 Fifth Avenue—Painting by Herman Trunk, to November 30.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Sisley, to November 30.

Durlacher Bros., 670 Fifth Avenue—Exhibition of paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by Ben Marshall, to November 30; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, to December 28.

Daniel H. Farr, 11 East 57th Street—Exhibition of antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Recent drawings and lithographs by Albert Heckman, to November 24.

Fifteen Gallery, 37 West 57th Street—Paintings and sculpture by guest exhibitors, November 25-December 7.

Carl Fischer Art Gallery, 61 East 57th Street—Exhibition of paintings by Jerome Pennington DeWitt, opening November 25.

French & Co., Inc., 210 East 57th Street—Exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Frederic Frazier, Inc., 9 East 57th Street—Exhibition of paintings by old masters.

Gallery of American Indian Art, 120 East 57th Street—Exhibition of watercolors, rugs, pottery and jewelry, old and modern.

Gallery for French Art, Rockefeller Center—Autumn exhibition, "Napoleon."

Gallery of Living Art, 100 Washington Square—Exhibition of eight recent abstractions by George L. K. Morris, to November 27.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Etchings and drawings by Samuel Chamberlain; group show of work by Wayman Adams, Albert Sterner, James Allen, Asa Cheffetz and Thomas Nason, to November 30; Mark Twain Memorial by Walter Russell; pastels, watercolors, drawings and etchings by George Wright, to November 30.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Portraits by Howard Chandler Christy, to November 30.

Felix Goulé, 54 East 57th Street—Exhibition of ancient tapestries, old masters, Aubusson rugs, antique furniture and works of art.

Guild Art Gallery, 37 West 57th Street—Gouaches, watercolors and drawings by Boris Aronson, to November 30.

Hammer Galleries, Inc., 682 Fifth Avenue—Exhibition of a group of works by the Russian court jeweler, Fabergé.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Watercolor drawings by Noel H. Leaver, to November 30; etchings and drawings by Marguerite Kirmse, to December 25.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Henry A. Botkin, November 26-December 10.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Exhibition of Egyptian, Greek, Roman, Mediaeval and Renaissance works of art.

International Art Center, 310 Riverside Drive—Exhibition of Austrian graphics, to November 30.

Kennedy Galleries, 785 Fifth Avenue—Exhibition of lithographs by Daumier; drawings, etchings, lithographs of China by Thomas Handforth.

Kent-Costikyan, Inc., 711 Fifth Avenue—Exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—"The Tragedy of War," etchings and drawings by Kerr Eby, to December 8.

Kleemann Galleries, 25 East 57th Street—Watercolors by Harrison Cady, to November 30.

Knoedler Galleries, 14 East 57th Street—"The Art of Sculpture of the Kingdom of Benin," from the collection of Louis Carré, November 26-December 14; etchings by Daumier.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by H. E. Schnakenberg, to November 30.

John Levy Galleries, 1 East 57th Street—Paintings by Aston Knight, to December 7.

Julien Levy Galleries, 602 Madison Avenue—Paintings by Leonid, to December 17.

Lilienfeld Galleries, Inc., 21 East 57th Street—Exhibition of works by old masters.

Macbeth Gallery, 11 East 57th Street—Watercolors and drawings by Lintott, to December 3.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by Giorgio de Chirico—1910-1918, to December 21.

Metropolitan Galleries, 730 Fifth Avenue—Exhibition of works by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of French painting and sculpture of the XVIIIth century, through January 5; French prints and ornaments of the XVIIIth century; Egyptian acquisitions, 1934-1935.

Michaelian Galleries, 515 Madison Avenue—Exhibition of XVIth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Milch Galleries, 108 West 57th Street—Exhibition of a selected group of paintings by Americans, opening November 25.

Montross Gallery, 785 Fifth Avenue—Paintings by McHarg Davenport, "Life and Death in Sante Fe," to November 30.

Roland Moore, Inc., 150 East 57th Street—Exhibition of Chinese art.

Morton Galleries, 130 West 57th Street—Paintings of the Middle West by Edward Gustave Jacobson, November 25-December 7.

Museum of Modern Art, 11 West 53rd Street—Paintings and drawings by Van Gogh, to January 5.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

New Art Circle, 509 Madison Avenue—Recent work by Max Weber, starting November 25.

New School for Social Research, 12th St.—Florentine and Central Italian drawings from the collection of Frank Jewett Mather, Jr., to November 30.

New York Public Library, Central Bldg.—Exhibition of etchings and lithographs by Walt Kuhn; exhibition of modern color prints; recent additions to the print collection, to November 30.

Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, to December 5; flower and insect engravings by Robert Havell; folk art, to January 1; modern American paintings and sculpture from the museum collection.

Dorothy Paris Gallery, 56 West 53rd Street—Exhibition of oils and watercolors by Nathaniel Dirk, November 25-December 14.

Parish-Watson, 44 East 57th Street—Archaic Chinese bronzes, Mohammedan potteries, XIVth-XVIIIth century Persian miniature, old Chinese porcelains, early Persian carpets, to December 21.

Frank Partridge, Inc., 6 West 56th Street—Exhibition of old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Watercolors by Hermine David, to December 7.

Pen and Brush Club, 16 East 10th Street—Fall exhibition of oil paintings by members, to November 28.

Raymond and Raymond, 40 East 49th Street—Exhibition of facsimile reproductions of Blake illustrations.

Raymond and Raymond, 40 East 52nd Street—Exhibition of reproductions of work by Van Gogh, to December 31.

Rehn Galleries, 683 Fifth Avenue—Exhibition of paintings by James Chapin.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Murray Hoffman, to November 30.

Rosenbach Co., 15-17 East 51st Street—Exhibition of furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Exhibition of paintings and prints by American artists.

Scott & Fowles, 745 Fifth Avenue—Exhibition of XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 139 East 60th Street—Exhibition of paintings by fifty Americans.

Squibb Galleries, 745 Fifth Avenue—Work by members of Craft Students League, to November 27.

Marie Sterner, 9 East 57th Street—Exhibition of paintings by French and American artists.

Symons, Inc., 720 Fifth Avenue—Exhibition of XVIIIth century Chippendale furniture, to November 30.

Ton Ying Galleries, 5 East 57th Street—Exhibition of Chinese art.

Union League Club, 48 Park Avenue—Paintings by American artists, loaned by the Metropolitan Museum of Art, to December 15.

Uptown Gallery, 249 West End Avenue—Group show of work by members, to November 29.

Valentine Gallery of Modern Art, 69 East 57th Street—Exhibition of paintings by French and American artists.

Vernay Galleries, 19 East 54th Street—Autumn exhibition of XVIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Walker Galleries, Inc., 108 East 57th Street—Exhibition of paintings by six Americans.

Julius Weltzner, 36 East 57th Street—Exhibition, "Five Centuries of Painting."

Weyhe Gallery, 794 Lexington Avenue—Exhibition of paintings, prints and sculpture by contemporary artists.

Whitney Museum, 10 West 8th Street—Exhibition of Shaker handicrafts, XIXth century provincial paintings from the permanent collection, to December 12.

Wildenstein Galleries, 19 East 64th Street—French paintings of the XVIIth century, through November 30.

Howard Young Galleries, 677 Fifth Avenue—Exhibition of old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of antique Chinese paintings, sculpture and jades.



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